Bloomington, Indiana University, Bloomington, Lilly Library at Indiana University, Ricketts 65

*Description:*Pontifical and Missal of Etienne de Loypeau 4 leaves, a-d, non-consecutive - Not bound. - Étienne de Loypeau, bishop of Luçon 1388-1407; Louis d'Harcourt, patriarch of Jerusalem and bishop of Bayeux 1460-79, who on 12 April 1474 gave it to the cathedral of Bayeux; recorded in the inventory of the cathedral treasury in 1476, "Premièrement, ung excellent missel, portant tout l'office pontifical . . . (Delisle 1887, p. 434); leaves (including those here) were lost by at least 1887; these leaves bought by C. L. Ricketts in Paris from Lemallier, 1907, and acquired by the Lilly Library with the Ricketts Collection in 1961. - De Ricci 1935, p. 627; Camille 1996, p. 92, fig. 52, p. 209, fig. 155, and p. 249.

Notes:-These are four long-lost leaves from the Pontifical and Missal of Étienne de Loypeau, now Bayeux, Bibliothèque municipale, Fondes du chapitre, ms 61. The volume in Bayeux is an unusual combination of a standard Missal supplemented by prayers and ceremonies for specific use by a bishop, such as ordinations, coronations and benedictions. The manuscript has two sequences of contemporary foliation, for the Temporal and the Sanctoral respectively. The manuscript in Bayeux is lacking about two dozen leaves. The four leaves here are listed among the manuscript's losses in Leroquais 1937, I, pp. 72-73, and in the Catalogue Général, X, 1889, pp. 235-36; nine others (not including these) are described there as being at that time in the Mancel collection, at the Hôtel de Ville in Caen. Delisle 1887, p. 534, adds that "il y en a un ou deux autres dans le cabinet d'un amateur de Bayeux perhaps the present leaves. They were bought by Ricketts in Paris. The Missal and Pontifical of Étienne de Loypeau is intimately connected with the circle of Jean, duc de Berry (1340-1416). Étienne de Loypeau had been a member of the duc's household in Poitiers. This manuscript may have been commissioned by the duc de Berry for his protégé Étienne de Loypeau, in or soon after 1388. Étienne ordered a copy of his new manuscript, which he sent back to the duke, who gave it to the Sainte-Chapelle in Bourges. That copy survives as Paris, BnF, ms lat.8886, and it too is now incomplete. It includes two of the five miniatures copied from those on the Lilly leaves, the Holy Cross (fol. 440v) and Saint Michael (fol. 444v). Lat 8886 is the manuscript from which the 'Luçon Master', or 'Master of Étienne Loypeau', is now named, one of the important and prolific illuminators in the circle of the duc de Berry (Meiss 1974, pp. 351-52 and 393-97; Inès Villela-Petit in Taburet-Delahaye and Avril 2004, pp. 279-80, no. 171). The hand of the artist of the five Ricketts miniatures appears in many other very grand Parisian manuscripts of the late fourteenth and early fifteenth centuries, including aristocratic texts owned by Charles V and his brothers the dukes of Burgundy and Berry. The late Michael Camille named him as the 'Master of Death' and confidently identified him with Pierre Remiet, an illuminator recorded in Paris between 1368 and c. 1420 (Camille 1996). This thesis depends on the assumption that Pierre Remiet was the principal painter of a manuscript of the Pèlerinage de la vie humaine which includes the name of Remiet in a margin, BnF, ms fr. 823, fol. 18v. Probably, in fact, Remiet was no more than the Master's assistant in that particular manuscript (cf. Rouse and Rouse 2000, I, pp. 293-95, and Manion 2005, p. 289, n. 15). This does not alter the fact that the unnamed Master of Death was the painter of a substantial number of major royal and noble manuscripts, which increases the likelihood, first hinted at by Delisle 1887, that the duc de Berry himself commissioned the Missal, from which the Lilly leaves are an unexpected survival.

Number of Parts: 1 - *Number of Images Available:* 8

Direct Link: http://ds.lib.berkeley.edu/Ricketts65_40

Language: Latin *Country:* France *Century:* 14th

Part 1: leaves a-d

Description: - Parchment - 350 x 257 mm - 2 columns, ruled apparently in pale brown ink, 32 lines, each column 237 mm. by 74 mm., with 21 mm. between columns; written in brown ink.

Country: France

Cardinal point: northern

Region:

City: Paris

Assigned Date: s. XIV^{ex}

Searchable Date Range: 1385 - 1399

Dated by scribe: No

Inscribed Date:

Document: No

Number of Scribes:

Script: Gothic Textualis

Artist(s): Master of Death, Pierre Remiet

Figurative Decoration: 2- to 4-line initials in gothic leafy designs in colours and burnished gold on panelled grounds, with full ivyleaf bar borders, including dragons; five columnwidth miniatures, 10 lines high, showing the Crucifixion (original fol. 100v), the Nativity of the Virgin (original fol. 45r), Saint Helen finding the True Cross (original fol. 45v), Saint Michael vanquishing the Devil (original fol. 49r) and the martyrdom of Saint Andrew (original fol. 57r); some wear.

Other Decoration: Headings in red, original folio numbers (in roman numerals) and versal capitals in alternating blue with red penwork and burnished gold with dark blue penwork.

Notes: The hand of the artist of the five Ricketts miniatures appears in many other very grand Parisian manuscripts of the late fourteenth and early fifteenth centuries, including aristocratic texts owned by Charles V and his brothers the dukes of Burgundy and Berry. The late Michael Camille named him as the 'Master of Death' and confidently identified him with Pierre Remiet, an illuminator recorded in Paris between 1368 and c. 1420 (Camille 1996). This thesis depends on the assumption that Pierre Remiet was the principal painter of a manuscript of the Pèlerinage de la vie humaine which includes the name of Remiet in a margin, BnF, ms fr. 823, fol. 18v. Probably, in fact, Remiet was no more than the Master's assistant in that particular manuscript (cf. Rouse and Rouse 2000, I, pp. 293-95, and Manion 2005, p. 289, n. 15). This does not alter the fact that the unnamed Master of Death was the painter of a substantial number of major royal and noble manuscripts, which increases the likelihood, first hinted at by Delisle 1887, that the duc de Berry himself commissioned the Missal, from which the Lilly leaves are an unexpected survival. Latin

Number of Texts: 1

Text 1: leaves a-d

Title: Pontifical and Missal

Language(s): Latin

Notes: The leaves here are: (a) fol. C in the Temporal, "sue latro premium . . ." (from the Good Friday prayer Deus a quo et Judas) to John 18: 12 in the Passion sequence for Good Friday, with the miniature on the verso; (b) fol. XLV in the Sanctoral, "Gloriose virginis marie . . .", from the Nativity of the Virgin (8 September), followed by brief Masses for Saint Gorgonius (9 September) and Saints Protus and Hyacinthus (11 September) and the opening of the introit Nos autem for the Exaltation of the Holy Cross (14 September), with miniatures on both sides; (c) fol. XLIX in the Sanctoral, "Benedicite dominum omnes angeli . . .", the introit for Michaelmas (29 September), to the secret for that Mass "Donis celestibus . . . mente inservire ut", with the miniature on the recto; and (d) fol. LVII in the Sanctoral, "Quod est interpretatum . . ." (John 1: 41), on the vigil of Saint Andrew (29 November) and the feast itself on the 30th, as far as the benediction, "Det vobis . . . andreas non ti", with the miniature on the recto. A small point of interest in the first leaf is that the Passion narrative is marked up in red for public performance, with three speakers' parts indicated in red with '+', 'c' and 's'. Such marks are a survival from ancient scriptural recitation on Good Friday, the most primitive ancestor of medieval drama.



leaf a Original fol. 100v. Crucifixion. Master of Death artist.

View image

Download image



leaf a, verso Original fol. 100v. Master of Death artist.

View image

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leaf b Nativity. Origianl fol. 45r.

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leaf b, verso Original fol. 45v. Saint Helen finding the True Cross.

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Download image



leaf c Saint Michael vanquishing the Devil (original fol. 49r). Master of Death artist.

View image

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leaf c, verso Master of Death artist. Original fol. 49v.

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leaf d Martyrdom of Saint Andrew (original fol. 57r), Master of Death artist.

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leaf d, verso Original fol. 57v. Master of Death artist.

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